



BAND SCORE

PANTERA

COWBOYS FROM HELL

パンテラ / カウボーイズ・フロム・ヘル

NICHION, INC. SHINKA MUSIC PUB. CO. LTD.

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COWBOYS FROM HELL

カウボーイズ・フロム・ヘル

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

Intro①で鳴っているシーケンサー・フレーズは、おそらくギター
の音をサンプリングしたものを鳴らしているのだろう。この程
度のサウンドならば、サンプリング・マシーンなどを使わなくとも、デジタル・ディレイを使えば同様の効果は出せるはずだ。Intro
①の5小節目から弾かれているギターは、右手を弦にくっつける
ようにして、ミュートしながらピッキングしている。これと同じ
リフを、Intro②ではミュートしないで弾いているわけだ。ここか
らはギターとベースはユニゾンでの演奏だ。リズムをしっかりと
合わせるようにしたい。この曲のリズムは16ビートだ。テンポは
決して速くないので、1つ1つの16分音符を正確なリズムでプレ
イするようにしよう。Intro③から弾かれているギターのリフで

も、リズムがポイントとなるだろう。ここは、はぎれの良いピッ
キングで16分音符も正確に弾くようにしたい。ドラムの基本パ
ターンは、ハイハットを8つ刻んだものになっているが、決して8
ビートのノリで叩かずに、常に16分音符を意識しながらプレイす
るように。又、このハイハットは、ハーフ・オープンにして、力
強く叩くようにしよう。Ⅲはギター・ソロだ。ここでは、ハード・
ディストーション他、ディレイも少しかけると良いだろう。Ⅲの
5小節目からは、かなりスピードの速いフレーズが連続して弾か
れている。6連符や7連符といった変則的なリズムが、多く弾か
れているので気をつけてもらいたい。

Intro.1
Em

< Sequencer >

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

Intro.2

Em

Em

Vocal

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

6

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E minor (Em), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Vocal staff shows a melody line. The Other staff is empty. The Guitar I staff shows a melody line with a capo on the 4th fret. The Guitar II staff is empty. The Bass staff shows a bass line. The Drums staff shows a drum pattern. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

Intro.3

Em

Music score for the first system, measures 1-4. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E minor (Em). The vocal line begins with the lyrics "Oh, come on!". The guitar and bass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The drums provide a steady beat with occasional fills.

Vocal: Oh, come on!

Music score for the second system, measures 5-8. The score continues with the same instruments. The vocal line is silent. The guitar and bass parts continue with their complex rhythmic patterns, including triplets and sixteenth notes. The drums provide a steady beat with occasional fills.

[A] Em

Vocal

Un-der the lights where we stand tall— No- bo-dy touch-es us at all— Show- down , shoot out
 Pil-lage the vil- lage, trash the scene— But bet-ter not take it out on me 'Cause (a) ghost town is found

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

8

Vocal

Em

Spread fe-ar with-in, with- out— We're gon-na take— what's ours to have— Spread the word through-out the land— They say
 Where your ci- ty used to be— So out of the dark- ness and in-to the light— Sparks fly eve-ry-where in sight— From my

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Em

Vocal

bad guys wear black We're tagged and can't turn back You see us com- in' and you
dou-ble bar-rel, twelve gauge, Can't lock me in your cage }

Other

Guitar I

Guitar II

Bass

Drums

B G #

G B^b A A^b Em
 Vocal
 all to-ge-ther run for co-ver We're tak-in' o-ver this town—
 Other
 Guitar I
 Guitar II
 Bass
 Drums

1
C Em

Vocal

Here we come__ reach for your gun__ And you bet-ter lis ten well__ my friend you see (It's) been slow down be low__

Other

Guitar I

Guitar II

Bass

Drums

10

Vocal

Aimed alyou we're the cow-boys from Hell Deed is done__ a-gain__ we've won__ ain't talk-ing no__ tall tales__ friend__ 'Cause

Other

Guitar I

Guitar II

Bass

Drums

to Φ 1

1

D

Em

Em

Vocal

high noon, ——— your doom Com-in' from you we're the cow-boys from Hell

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

11

Em

Vocal

Yeah,

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

Em

2 Em G F# F E Em

Vocal

Oh, Com-in from you_ we're the cow - boys from hell

Other

Guitar I

Guitar II

Bass

Drums

C7 A(onC#) D B^b A G Em

Vib.

Vib.

Chord progression: C7 A(onC[#]) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Em C7 A(onC[#]) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

C7

A(onC#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

14

Detailed description: This system contains measures 1 through 3 of the piece. The vocal and other parts are silent. Guitar I plays sustained chords: Em (measure 1), C7 (measure 2), and A(onC#) (measure 3). Guitar II has a melodic line with bends and vibrato, including a '8va' (octave up) instruction in measure 3. The bass line is mostly silent, with a '4' marking in measure 3. The drums play a steady quarter-note pattern.

D

B^b

A

G

F²

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 4 through 6. The vocal and other parts remain silent. Guitar I plays a melodic line with vibrato and bends, including a 'Vib. (8va)' instruction in measure 5. Guitar II continues the melodic line with bends and vibrato. The bass line has a melodic line with vibrato and bends. The drums play a steady quarter-note pattern.

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measures 1-4. Guitar I solo with vibrato and a '8va' section. Bass and Drums have a rhythmic pattern with a '4' measure marker.

to Ch 2 [G] Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measures 5-8. Guitar I solo with vibrato and a 'Mute' section. Bass and Drums have a rhythmic pattern with a '4' measure marker.

Em

Vocal

Woh_____

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

D.S. 1

Em

Vocal

Com-in for you__ we're the cow-boys from hell__

Other

Guitar I

Guitar II

Bass

Drums

16

Em

Vocal

Ah_____ Comin' for you__ we're the cow-boys from hell__

Other

Guitar I

Guitar II

Bass

Drums

D.S. 2

Em

Vocal

Oh,

Other

Guitar I

Guitar II

Bass

Drums

PRIMAL CONCRETE SLEDGE

プライマル・コンクリート・スレッジ

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

この曲では、ギターやベースの最低弦をD音に下げてチューニングしている。Introから、このD音を強調した16ビートのパターンをベースが弾いている。このIntroの最初の部分で弾かれているギターは、アーミングやピック・スクラッチのテクニックを使った、ノイジーなプレイだ。この部分は、ディレイをかけて弾くと効果的だろう。ドラムは、バスドラを16分音符で連打しており、ダブル・ペダルを使って正確なリズムでプレイするようにしたい。Introの5小節目からのギター・リフは、16分音符3つで1つのパターンとなっており、少し複雑なリズムとなっている。ベースやドラムと共に、正確なビートをキープし、小節を見失わないように注意しよう。しっかりとしたリズム感がないと、ちょっと演奏

することは難しい曲だ。これは、図からのヴォーカルにも言えることだ。パンテラの曲は、そのハードなサウンドと共に、このような複雑なリズムもその特色の1つにあげることができるだろう。図の8～9小節目の変拍子の部分なども、注意して演奏してもらいたい。図の部分では、リズムのノリが変わっている。ここでのギターは単音でのメロディ・プレイだ。ここは、ハンマリングやプリングのテクニックで、トリルの要領で弾いているものだ。図の13～15小節目では、オーバー・ダビングされたギターが、スピードの速いフィル・イン・フレーズを弾いている。ここは1つ1つの音を、オルタネイト・ピッキングで、しっかりとピッキングしよう。

Intro. D

Vocal

Other

Guitar I

(6th Strings = D)

Arm

Pick Scratch

Pick Scratch

Guitar II

Bass

(4th Strings = D)

Drums

D

18

Vocal

Other

Guitar I

Guitar II

Bass

Drums

18

D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b D A A^b E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

22

D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b D A A^b E^b

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

There's a dou-ble stan-dard for the way we live____ If there's no-thing to have____, we then there's no-thing to give____ I'll
man of a thousand retive-ments____ Will al-ways be the____ one to tell you when to quit____ I

D

Vocal

break a sweat and (I) don't regret what you'd kill to see—bring out the God in me—
won't take stock in a wi-thered man— I'm reach-ing in - to you, I'll make you understand }

Other

Guitar I

Guitar II

Bass

Drums

20

Vocal

D G G# F F# E^b D A A^b F F# E^b D G G# F F# E^b

Come— and be with— me Live— my twist - ed— dream Pro - de - vo - ted— pledge

Other

Guitar I

Guitar II

Bass

Drums

C

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

22

E^b

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

4

4

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major, indicated by a 'D' in a box above the first staff. The time signature is 4/4, indicated by a '4' above the first staff. The score is divided into two systems. The first system consists of two measures, and the second system consists of three measures. The Vocal staff shows a melody line with lyrics. The Other staff is empty. The Guitar I staff shows a melody line with a '4' above the first measure. The Guitar II staff shows a melody line. The Bass staff shows a melody line. The Drums staff shows a drum pattern. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (Bb). The score is arranged for a six-piece band, including Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The vocal part is a single melodic line. The guitar parts include a lead line with a solo in measures 3-4 and a rhythm line. The bass part provides a steady accompaniment. The drums play a simple pattern. The score is written in standard musical notation with a common time signature of 4/4.

E^b

D

E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E^b F F[#] G G[#] A A^b G F E^b **E** D

Vocal: [Musical staff with whole notes and rests]

Other: [Musical staff with whole notes and rests]

Guitar I: [Musical staff with eighth notes, chords, and fret numbers (0, 1, 3, 4, 5, 6, 7)]

Guitar II: [Musical staff with vibrato lines and fret number (5)]

Bass: [Musical staff with eighth notes and fret numbers (0, 1, 3, 4, 5, 6, 7)]

Drums: [Musical staff with eighth notes and rests]

D **F** D G[#] F F[#] E^b

Vocal: [Musical staff with lyrics: Come__ and be with__ me]

Other: [Musical staff with whole notes and rests]

Guitar I: [Musical staff with eighth notes, chords, and fret numbers (0, 5, 6, 3, 4, 1)]

Guitar II: [Musical staff with whole notes and rests]

Bass: [Musical staff with eighth notes and fret numbers (0, 5, 5, 6, 3, 4, 4, 1)]

Drums: [Musical staff with eighth notes and rests]

D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E^b D G G[#] F F[#] E^b

Live__ my twis - ted__ dream Pro - de - vo - ted__pledge Time__ for pri - mal__ conc-rete Come__ and be with__ me

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

26

D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E E^b

Live__ my twis - ted__ dream Pro - de - vo - ted__pledge Time__ for pri - mal__ conc-rete sledge

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

PSYCHO HOLIDAY

サイコ・ホリディ

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

リズム・マシンを使ったと思われる、機械的なパーカッションの6連符からこの曲はスタートしている。この曲では、16分音符がすべて3連符のノリになっているので注意しよう。特に、ドラムのバスドラは、16分の連打が多いので、しっかりと3連のノリをキープしてもらいたい。ハイハットは8分音符で刻んでいるが、ハーフ・オープンにしてパワフルにプレイしよう。図の直前の小節は、 $\frac{9}{8}$ 拍子という変拍子になっている。ここは、半拍分のブレイクが入っていると考えて演奏すると良いだろう。その他、図の2小節前では $\frac{2}{4}$ 拍子の小節も出てきているので、リズムに気

をつけて各パートのタイミングをしっかりと合わせるようにしよう。図の部分のギターは、白玉でコードを弾いているが、ここではエフェクターとしてワウ・ペダルも使われている。ペダルは、ゆっくりと踏み込むようにしよう。図では長いギター・ソロが弾かれている。ここのギター・サウンドは、バッキングと同様にハード・ディストーションのかけられたものだが、バッキングと少しサウンドを変えて、少しソフトな感じでプレイしている。ソロの最後の音は、24フレットでのチョーキングだ。22フレットまでのギターでは、アームを使って音をアップさせると良いだろう。

Intro. 1

Vocal: N.C. F#m

Guitar: F#m

Bass: F#m

Drums: Rhythm Machine (6)

Intro. 2

Vocal: F#m B \flat (on G#) A(on G#)

Guitar: F#m B \flat (on G#) A(on G#)

Bass: F#m B \flat (on G#) A(on G#)

Drums: Rhythm Machine (6)

The musical score for 'Guitar Lesson 1' is structured as follows:

- Key Signature:** G major (one sharp).
- Measures:** The score is divided into three measures, each with a specific chordal context:
 - Measure 1:** G#m
 - Measure 2:** G(on G#)
 - Measure 3:** B^b(on G#)
- Instrument Parts:**
 - Vocal:** Represented by a single horizontal line with a treble clef and a key signature of one sharp. It contains a whole rest in each measure.
 - Guitar:** Represented by a treble clef staff and a tablature staff. The treble staff shows melodic lines with triplets and sustained notes. The tablature staff shows fret numbers (4, 4, 4, 4, 4, 4, 4, 4) and specific fretting instructions like (1) and (0).
 - Bass:** Represented by a bass clef staff and a tablature staff. It contains whole rests in all three measures.
 - Drums:** Represented by a single horizontal line. It contains rhythmic notation, including eighth and sixteenth notes, and rests.

28

A (on G#) Gm G (on G#)

Vocal

Guitar

Bass

Drums

Intro. 3
G#m



Vocal

Guitar

Bass

Drums

A

E

Vocal

Emp - ty and sweat ing
 Shot down on sight
 Strap - ped (in) for life

Head ly - ing in your hands...
 You are the tar - get of at - ten -
 Is this where I lived on where

Guitar

Bass

Drums

E

Vocal

Shak - ing in the corn - er
 I died

Done too much a - l - cohol
 One wo - man here
 You want my mo - ney

Got - ta get away from it all
 a no - ther there
 You take my space

Guitar

Bass

Drums

E

G#m

Vocal

'Cause it feels my blood (is) freez ing
 You can't please all the peo - ple all the time
 My mind is tell - ing me To leave this place

Guitar

Bass

Drums

E

G#m

Vocal

My - self in - sa - ni - ty has take - n its toll
 Can't tell the stran - gers from the friends you know
 My - self in - sa - ni - ty has take - n its toll

Guitar

Bass

Drums

30

G#m

E

Vocal

has ta - ken its cont - rol

Guitar

Bass

Drums

B^b(onG)

A(onG)

A^b(onG)

Vocal

1. 3.) Now I'm far from home
 2.) Now You're far from home

Wah Pedal

Guitar

Bass

Drums

Vocal

Gm B^b(onG) A(onG)

yeah _____ Been put through the test _____ My mind laid to rest _____

Guitar

Bass

Drums

Vocal

A^b(onG) Gm

1.3.) I'm on a psy-cho holi-day _____
 2.) Your on a psy-cho holi-day _____
 (Wah Pedal) → Harm. & Arm

woh

Guitar

Bass

Drums

Vocal

C E

Guitar

Bass

Drums

32

Vocal

E Gm

Guitar

H 1H.C C 2C

Bass

Drums

Vocal

Gm E

Guitar

Vib. H C H.C

Bass

Drums

Vocal

E

Guitar

H C Vib. 1H.C Vib.

Bass

Drums

[illegible]

The musical score for "The Sound of Silence" is presented in a four-staff format. The top staff is for the Vocal line, which begins with a Gm chord and a half-note rest, followed by an Am chord and another half-note rest. The second staff is for the Guitar, featuring a melodic line with a "C" (crescendo) marking and a "Vib." (vibrato) marking at the end. The third staff is for the Bass, showing a rhythmic pattern with triplets and a "Vib." marking. The bottom staff is for the Drums, showing a complex rhythmic pattern with triplets and a "Vib." marking. The score is written in 4/4 time and includes various musical notations such as rests, chords, and dynamic markings.

The musical score for "The Sound of Silence" is presented in three systems. The first system is in B minor (Bm) and the second system is in G minor (Gm). The score includes vocal, guitar, and bass parts with detailed performance instructions.

System 1 (Bm):

- Vocal:** The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The final note is a half note C5.
- Guitar:** The guitar part features a complex arrangement of notes and rests. It includes a whole note C4, a half note D4, and a quarter note E4. The final note is a half note F#4. The guitar part is marked with "Vib." (vibrato) and "Arm" (arm). The final note is marked with "I'm".
- Bass:** The bass part consists of a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The final note is a half note C5.
- Drums:** The drum part features a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The final note is a half note C5.

System 2 (Gm):

- Vocal:** The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The final note is a half note C5.
- Guitar:** The guitar part features a complex arrangement of notes and rests. It includes a whole note C4, a half note D4, and a quarter note E4. The final note is a half note F#4. The guitar part is marked with "Vib." (vibrato) and "Arm" (arm). The final note is marked with "I'm".
- Bass:** The bass part consists of a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The final note is a half note C5.
- Drums:** The drum part features a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The final note is a half note C5.

System 3 (D.S.):

- Vocal:** The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The final note is a half note C5.
- Guitar:** The guitar part features a complex arrangement of notes and rests. It includes a whole note C4, a half note D4, and a quarter note E4. The final note is a half note F#4. The guitar part is marked with "Vib." (vibrato) and "Arm" (arm). The final note is marked with "I'm".
- Bass:** The bass part consists of a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The final note is a half note C5.
- Drums:** The drum part features a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The final note is a half note C5.

[illegible]

The musical score for 'Psychology' by The Police is presented in a standard four-staff format. The top staff is for the Vocal line, which includes the lyrics: 'Been put ___ through(the) test My mind ___ laid to rest I'm on a psy-cho ho-li-day'. The second staff is for the Guitar, showing a complex melodic line with many beamed sixteenth notes. The third staff is for the Bass, featuring a rhythmic line with many rests. The bottom staff is for the Drums, showing a complex rhythmic pattern with many beamed sixteenth notes. The score is divided into three measures, each with a key signature change: Bb, A, and Ab. The tempo is marked 'Moderato' and the time signature is 4/4.

Musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is for a guitar and bass arrangement. It features a vocal line with the lyrics "yeah", a guitar line with a complex melody and fret numbers, and a bass line with a steady rhythm. The score is divided into three measures, each with a key signature change: Gm, F, Gm, F#, Bb, and A.

Chord progression: A^b Gm B^b

Vocal: — — —

Guitar: A^b Gm B^b

Bass: A^b Gm B^b

Drums: — — —

36

Chord progression: A A^b Gm F Gm F^\sharp

Vocal: — — —

Guitar: A A^b Gm F Gm F^\sharp

Bass: A A^b Gm F Gm F^\sharp

Drums: — — —

Chord progression: Gm B^b B^b Gm

Vocal: — — —

Guitar: Gm B^b B^b Gm

Bass: Gm B^b B^b Gm

Drums: — — —

Arm 8va Harm. 3 18 15 3

Fill

HERESY

ハラシー

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

ギターのハーモクス奏法によるリフからこの曲はスタートしている。このハーモクスは、タブ譜の位置の弦を左手で軽く触れるようにしてピッキングする“ナチュラル・ハーモクス”のテクニックだ。譜面中、3rd、2ndとあるのは、それぞれ3フレットよりも少し下の位置、2フレットよりも少し上の位置をあらわしている。きれいなハーモクス音が鳴るポイントをうまく見つけて出してもらいたい。このリフは、16分音符を使った細かいリズムになっているので、正確にピッキングすることもポイントとなるだろう。このIntro①の部分では、自動車の騒音のようなS.E.も録音されているが、これはギターの低音をアーミングすることで再現することが可能だ。Intro②のリフは、かなりスピードの速いものであり、ギターとベースはユニゾンになっている。ドラムの

バスドラも16分の連打でこれに合わせており、各パートの息を揃えてプレイするようにしたい。もちろんドラムはダブル・ペダルを使うようにしよう。Intro④からリズムのノリが変化しており、ここからは8ビートの演奏になっている。ギターのリフは、動きのはげしいコード・リフだが、少しスタッカートぎみに弾くと良いだろう。⑤の手前からテンポが変化しているので要注意だ。ここから少しアップ・テンポになっている。⑥のギター・ソロは、2本のギターのオーバー・ダビングによるハーモニー・プレイだ。アーミングを多用した、かなり変則的なフレーズが多いが、2本のギターのタイミングがピッタリと揃っている点が見逃せない。⑦からは又、最初のテンポに戻っての演奏だ。

(Tempo - I)
Intro.1 E

Vocal

Other

Guitar I
8va Harm. →

Guitar II

Bass

Drums

Intro. 2

38

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(8va Harm.)

Measure 38: Guitar I plays a harmonic (H.) on the 12th fret. Measure 39: Guitar I plays a harmonic (H.) on the 12th fret. Measure 40: Guitar I plays a harmonic (H.) on the 12th fret. Measure 41: Guitar I plays a harmonic (H.) on the 12th fret, then a solo starting on the 12th fret. Guitar II plays a harmonic (H.) on the 12th fret. Bass and Drums enter in measure 41. Chord diagrams for A and B are shown for Guitar I and II.

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 42: Guitar I plays a solo starting on the 12th fret. Guitar II plays a harmonic (H.) on the 12th fret. Bass and Drums enter in measure 42. Chord diagrams for A and B are shown for Guitar I and II.

Measure 43: Guitar I plays a solo starting on the 12th fret. Guitar II plays a harmonic (H.) on the 12th fret. Bass and Drums enter in measure 43. Chord diagrams for A and B are shown for Guitar I and II.

Measure 44: Guitar I plays a solo starting on the 12th fret. Guitar II plays a harmonic (H.) on the 12th fret. Bass and Drums enter in measure 44. Chord diagrams for A and B are shown for Guitar I and II.

Measure 45: Guitar I plays a solo starting on the 12th fret. Guitar II plays a harmonic (H.) on the 12th fret. Bass and Drums enter in measure 45. Chord diagrams for A and B are shown for Guitar I and II.

Intro.3

Score for Intro.3, measures 1-4. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major, indicated by the 'E' at the beginning of the Vocal staff.

Vocal: E major, measures 1-4.

Other: E major, measures 1-4.

Guitar I: E major, measures 1-4. Fingering: 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0.

Guitar II: E major, measures 1-4.

Bass: E major, measures 1-4. Fingering: 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0.

Drums: E major, measures 1-4. Includes a 1x repeat sign.

39

Score for measures 5-8. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major, indicated by the 'E' at the beginning of the Vocal staff.

Vocal: E major, measures 5-8.

Other: E major, measures 5-8.

Guitar I: E major, measures 5-8. Fingering: 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 0 0 4 0 0 0 0 0 0 0 0 3 0.

Guitar II: E major, measures 5-8.

Bass: E major, measures 5-8. Fingering: 0 0 0 4 4 0 0 0 0 3 0 0 2 2 0 0 0 0 2 2 0 0 0 0 0 4 0 0 0 0 0 0 0 0 3 0.

Drums: E major, measures 5-8. Includes a 1x repeat sign.

40

Vocal

E

1 E

2 E

Other

Guitar I

4

4

T A B

0 0 0 0 4 0 0 0 0 0 0 0 3 0

Guitar II

T A B

Bass

4

4

T A B

0 0 0 0 4 0 0 0 0 0 0 0 3 0

Drums

* * * * *

0 0 0 0 4 0 0 0 0 0 0 0 3 0

Intro.4

Vocal

E

Other

Guitar I

0 7 0 8 0 4 8 6 7 0 8 6 0 5 3 4 5 0

T A B

Guitar II

T A B

Bass

0 7 0 6 0 4 6 7 0 6 0 3 4 5 0

T A B

Drums

* * * * *

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

[A] E G G# E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Here we are In a world of cor- rup- tion Hu- man na- ture is of vio- lent breed
I know what's right or wrong And my be- lief is stron- ger than your ad- vice

E

F

F#

E

G

G#

Vocal

who cares if there's no to- mor - row when I
peo- ple, they go to war Be- cause re-

Other

Guitar I

Guitar II

Bass

Drums

E

E^bB^bE^b

B

E

Vocal

die my fu- tures Laid out for me Can't you see? Rise
-li - gion gives them rea- son to fight Sac- ri- fice,

Other

Guitar I

Guitar II

Bass

Drums

E C# G# C# E E^b B^b E^b E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

a-bove the lies
Die for pride

E C# G# C# E A^b A B^b C E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Morals on a backwards glove a
A group that ca-ters No one's fees or

E G G# E F F#

Vocal

sin to you For me it's hope It's my life and pro- vi- sion
Syn- the- tic de- i- ties I- s where I be- long _____

Other

Guitar I

Guitar II

Bass

Drums

44

E G G# E

Vocal

Black or white Some pay to pray You ques- tion why they act this way It's their fuck- ing de - c - sack
My stand is the hu- man race with- out a la- bel or a face So they can lick my

Other

Guitar I

Guitar II

Bass

Drums

N.C. [D] C# B^b G B C# B^b

Vocal

- sion No more judge- ment day— On - ly tran -

Other

Guitar I

B 7 3 3 3 4 2 5 3 6 4 5 3 6 4 5 3 6 4 7 5 8 6 4 2 S

Guitar II

Bass

B 7 3 3 3 4 0 3 4 4 4 0 1 1 1 2 3 3 3 1 2 2 2 3 4 4 4 0 1 1 4 2 S

Drums

E C# B^b G B C# B^b

Vocal

qui- li- ty— Peace signs pro- test lines— Mean no-thing to me—

Other

Guitar I

B 0 2 0 0 2 0 0 2 0 5 3 6 4 5 3 6 4 5 3 5 4 7 5 8 6 4 2 0

Guitar II

Bass

B 0 0 0 0 0 0 0 3 4 4 4 0 1 1 1 2 3 3 3 1 2 2 2 3 4 4 4 0 1 1 2 0

Drums

E

Vocal

— Hones- ty born in

Other

Guitar I

Guitar II

Bass

Drums

46

E

Vocal

me He- re- sy

Other

Guitar I

Guitar II

Bass

Drums

F E
 A^b B^b
E
B B^b
F[#] G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G
2 E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G

E

C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

48

E

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

52

Score for measures 1-4:

Vocal: E (measures 1-2), C (measures 3-4)

Other: Rest

Guitar I: Treble and Bass staves. Treble: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2. Measure 2: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2. Measure 3: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2. Measure 4: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2.

Guitar II: Rest

Bass: Treble and Bass staves. Treble: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2. Measure 2: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2. Measure 3: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2. Measure 4: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2.

Drums: Treble and Bass staves. Treble: 0, 0, 0, 0, 0, 0, 0, 0. Bass: 0, 0, 0, 0, 0, 0, 0, 0.

Score for measures 5-8:

Vocal: E (measures 5-6), A (measures 7-8)

Other: Rest

Guitar I: Treble and Bass staves. Treble: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2. Measure 6: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2. Measure 7: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2. Measure 8: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 4, 2.

Guitar II: Rest

Bass: Treble and Bass staves. Treble: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2. Measure 6: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2. Measure 7: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2. Measure 8: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Bass: 0, 0, 0, 4, 0, 0, 2.

Drums: Treble and Bass staves. Treble: 0, 0, 0, 0, 0, 0, 0, 0. Bass: 0, 0, 0, 0, 0, 0, 0, 0.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (B-flat). The score is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: The vocal line is represented by a single whole note in the first measure, followed by rests for the remaining measures.

Other: The "Other" part is represented by a single whole note in the first measure, followed by rests for the remaining measures.

Guitar I: The guitar I part features a melodic line in the first measure, followed by a whole note chord in the second measure, and then a melodic line in the third measure, followed by a whole note chord in the fourth measure. The fretboard diagram shows the following frets: 0, 0, 0, 4, 0, 0, 4, 2, 2, 0, 5, 3.

Guitar II: The guitar II part features a melodic line in the first measure, followed by a whole note chord in the second measure, and then a melodic line in the third measure, followed by a whole note chord in the fourth measure. The fretboard diagram shows the following frets: 0, 0, 0, 4, 0, 0, 4, 2, 2, 0, 5, 3. The diagram also includes a "8va Harm." (8th fret harmonic) and a "Vib." (vibrato) marking.

Bass: The bass part features a melodic line in the first measure, followed by a whole note chord in the second measure, and then a melodic line in the third measure, followed by a whole note chord in the fourth measure. The fretboard diagram shows the following frets: 0, 0, 0, 4, 0, 0, 4, 2, 2, 0, 5, 3.

Drums: The drums part features a melodic line in the first measure, followed by a whole note chord in the second measure, and then a melodic line in the third measure, followed by a whole note chord in the fourth measure. The fretboard diagram shows the following frets: 0, 0, 0, 4, 0, 0, 4, 2, 2, 0, 5, 3.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in 4/4 time, featuring a key signature of one sharp (F#). The score is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: The vocal line is represented by a single staff with a treble clef. It contains three measures of whole rests, indicating that the vocalists are silent during this section.

Other: The "Other" staff, also with a treble clef, contains three measures of whole rests.

Guitar I: The first guitar part is written on a treble clef staff. It features a melodic line with notes G4, A4, B4, C#5, D5, E5, F#5, and G5. The notes are grouped into pairs of eighth notes in the first two measures, followed by a single eighth note in the third measure. The staff includes fingerings (0, 4, 2) and a "8va" (octave up) instruction.

Guitar II: The second guitar part is written on a treble clef staff. It features a complex melodic line with notes G4, A4, B4, C#5, D5, E5, F#5, and G5. The notes are grouped into pairs of eighth notes in the first two measures, followed by a single eighth note in the third measure. The staff includes fingerings (22, 19, 17, 19, 20, 19, 20, 21, 20, 21, 22, 17, 17, 15, 17, 22, 22, 21, 21, 18, 18, 20, 20, 17, 18, 19, 20, 19) and "Arm" (arm) instructions.

Bass: The bass line is written on a bass clef staff. It features a simple melodic line with notes G3, A3, B3, C#4, D4, E4, F#4, and G4. The notes are grouped into pairs of eighth notes in the first two measures, followed by a single eighth note in the third measure. The staff includes fingerings (0, 0, 0, 4, 0, 0, 2) and a "3" (triple) instruction.

Drums: The drum part is written on a bass clef staff. It features a simple rhythmic pattern with eighth notes and rests. The staff includes a "3" (triple) instruction.

A **E**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(8va)

Arm

Arm

51

C **E**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vib.

Vib.

8va

52

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The notation is in standard musical notation, with treble and bass clefs, and includes various musical symbols such as notes, rests, and bar lines. The score is presented in a clean, black-and-white format, suitable for printing and use in music software.

J (4 times Repeat)

A E F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1.2.3
C B A F# E C B

A F# E C B A 4 C B A F# E C B A F# E C B A F# C B A F# E C B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

54

A F# E C B A F# G

(K) (Tempo - I)
E

Hones-

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal E
ty born in me He- re-

Other

Guitar I

Guitar II

Bass

Drums

Vocal E
sy

Other

Guitar I

Guitar II

Bass

Drums

G#

A

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

56

G#

A

C

D

C#

D#

B^b

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

56

CEMETERY GATES

セミトリー・ゲイツ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

[A]の部分、ギター2はアコースティック・ギターを使っているアルペジオ・プレイだ。このフレーズでは、開放弦の音を鳴らしている間に素早くポジションを移動させるのがポイントとなるだろう。なお、使っているギターはフォーク・ギター・タイプの、スチール弦を張ったものだ。ギター1はディストーションのかけられたエレクトリック・ギターが使われている。このギターには、この部分エフェクターとして、ディレイもかけられており、雰囲気のあるフィル・イン・フレーズを弾いている。この曲ではキーボードとしてピアノも使われている。単音ではあるが、低音部で印象的なサウンドを鳴らしているようだ。この[A]の部分のベースはピアノとユニゾンに近いフレーズを弾いているが、ピアノよりも動きが多く、[A]の3小節目ではハーモニクス奏法なども行っている。[C]からのギター1は2本のギターによるオーバー・ダビング

されたものになっている。また、ハーモナイザーのようなエフェクターもかけられており、実際には3本以上の音が鳴っているようだ。[E]からは曲の雰囲気が変わっている。ここからは、ギターも2本ともにエレクトリック・ギターが使われ、2本をユニゾンで鳴らして、ハードで分厚いサウンドを作り出している。このギターの譜面で、○印の付けられている音は、ピッキング・ハーモニクス奏法を行っている音だ。これはピッキングと同時にピックを持つ右手の親指を弦に当てるようにして、ハーモニクス音を鳴らしているものだ。[E]では、ミュートのテクニックを使った音もでてくる。これは、右手の腹の部分の弦に少し触れるようにしながらピッキングしているものだ。[G]のギター2は[A]の部分と同様のアルペジオ奏法だが、ここで使われているのはエレクトリック・ギターだ。ここではコーラス系のエフェクターがかけられている。

Score for "Cemetery Gates" (Section A):

Vocal: F#m7, Aadd9, E, Dmaj9⁽¹³⁾

Other: < Piano > (8va basso)

Guitar I: (Arpeggio)

Guitar II: < A. Guitar > (Arpeggio)

Bass: (Arpeggio), (8va Harm.), (Harm.)

Drums:

57

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7 Aadd9 E Dmaj9⁽¹³⁾

4

58

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7 Aadd9 E Dmaj9⁽¹³⁾

Rev - er - end
Lost with not a glimpse of light

Rev - er - end

Is this some con - spir - a - cy
It all seems so un - real

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#m7, Aadd9, E, 1. Dmaj(13)

Cross the fire _____ for _____ no seems _____
 Am I mad, could I help _____ in this World _____

Of im - age _____ be - reath _____ me
 Left a - lone in mis - er -

4

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: 2. E7

y _____

60

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7

F#m7 (13)

F#m7 -13

61

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m7

F#m7 (13)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a band arrangement, including parts for Vocal, Other (likely keyboard), Guitar I, Guitar II, Bass, and Drums. The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into three measures, each with a chord symbol above it: F#m-13, F#m7, and D F#m7. The Vocal part is a simple melody. The Other part provides harmonic support. Guitar I and II play complex arpeggiated patterns. The Bass part provides a steady rhythm. The Drums part provides a simple drum pattern.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a guitar, bass, drums, and vocal. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four measures, each corresponding to a specific chord: Aadd9, E, Dmaj9 (13), and F#m7.

Vocal: The vocal line is written in a single staff, showing the melody of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Guitar I: The guitar I part is written in a single staff, showing the melody of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Guitar II: The guitar II part is written in a single staff, showing the melody of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Bass: The bass line is written in a single staff, showing the melody of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Drums: The drums part is written in a single staff, showing the melody of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Am 1.2. N.C. 3. N.C. Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(3 times Repeat)

F F#m A Bm Cm Em Fm F#m A Bm Cm Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lyrics:

The rev-er-end he turned to me
I will re-memb-er
Some-times when I'm a-lone
I must re-verse my life

with-out a tear in his eyes
the love our souls
I won-der a-loud
I can't live in the past

Chords: F#m, G, F#m7, Aadd9, E

Annotations: 1x only, Arpeggio

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lyrics:

had sworn to make (It's) noth-ing new watch for him to see
Now I watch the fall-ing rain I
Then you're set my ing o-ver me free

Chords: Dmaj9(13), F#m7, Aadd9

Annotations: D.S. time only, H, H.U, U, H.U, P, H, U, S, D, C, D, C, H

Vocal

E Dmaj9⁽¹³⁾ F#m
 didn't ask him why Well I guess you took
 some place all my mind can see bound now is your And when she die those comp
 Be long to me at last Through all those comp
 And when she died

Other

Guitar I

H H 2x Pick Part.

Guitar II

H H 2x Pick Part.

Guitar I

(Arp.)

Guitar II

(Arp.)

Bass

2x 2x 2x

Drums

2x 2x 2x

Vocal

A E D A(onC#)
 my youth I gave it all ah, a way
 I could n't cry The pride with in my soul
 I lex years I was a lone
 I should've cried And spared my self some pain

Other

Guitar I

6. 5. 4. 2. 0. 6. 4. 7. 5.

Guitar II

6. 5. 4. 2. 0. 6. 4. 9. 5.

Guitar I

6. 5. 4. 2. 0. 6. 4. 9. 5.

Guitar II

6. 5. 4. 2. 0. 6. 4. 9. 5.

Bass

0. 0. 0. 0. 2. 0. 0. 0. 0. 0. 4. 4. 4. 2. 0.

Drums

0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#m, A, E, D, 1.3., A(on C#)

Like the birth of a new found joy This love world end in rage
 You left me in com-plate And make this All a-lone as the
 I did-n't care to look a-round in com-plate And make this All a-lone as the
 You left me in com-plate And make this All a-lone as the

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: 2.4. D, A(on C#), A, E7(on G#), A, 2 3 4, I, Am, N.C.

mem - o - ries now un - fold
 mem - o - ries still re - main

Be - lieve the world
 The way we were

Be - lieve the world
 The way we were

Am N.C. I will un lock Am my door (24)
 The chance to save my soul to

I will un lock my door And pass the cem -
 The chance to save my soul And my con - cern

Guitar I: M, P, H

Guitar II: M, P, H

Bass: 0, 2, 1, 2, 3, 1, 2, 3, 1, 2, 0, 2, 1, 1, 3, 1

Drums: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Am (13) to N.C. Em Fm Coda 1 N.C.

e ter y gates
 is now in vain

Guitar I: M, P, 5, 3, 2, 3

Guitar II: M, P, 5, 3, 2, 3

Bass: 0, 2, 1, 2, 3, 1, 2, 3, 1, 2, 0, 1, 0, 1

Drums: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

D.S. 1 D.S. 2

♩ Coda ②
Am

Vocal

e - ter - y

Other

Guitar I

Guitar II

Bass

Drums

68

Vocal

F#m Aadd9 E Dmaj9 (13)

gates

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#7 Aadd9 E Dmaj9⁽¹³⁾

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and fingerings. Includes 'P' (palm mute) and 'H' (harmonic) markings. Fingering numbers: 17, 14, 15, 14, 16, 14, 14, 5, 5, 14, 13, 12, 11, 10, 9, 10, 11, 12, 12, 11.]

Guitar II: [Staff with a 4-measure rest marked with a double bar line and the number 4.]

Bass: [Staff with notes and fingerings. Includes a circled 2. Fingering numbers: 2, 2, 0, 0, 2, 0, 0, 0, 0, 0, 2, 2, 1, 2, 1, 0, 0, 4, 4, 2, 0, 0.]

Drums: [Staff with a 4-measure rest marked with a double bar line and the number 4, followed by a rhythmic pattern.]

Chords: F#m7 Aadd9 E Dmaj9⁽¹³⁾

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and fingerings. Includes 'D' (downbow), 'C' (crescendo), and 'H' (harmonic) markings. Fingering numbers: 11, 11, 12, 11, 11, 12, 12, 9, 9, 9, 9, 10, 12, 9, 10, 12, 10, 9, 10, 12, 11, 12, 10.]

Guitar II: [Staff with notes and fingerings. Fingering numbers: 2, 4, 2, 2, 2, 2, 2, 0, 0, 2, 4, 0, 0, 4, 2, 7, 4, 0, 0, 4, 2, 0, 0, 4, 2, 0, 0, 2, 4, 2.]

Bass: [Staff with notes and fingerings. Includes a circled 2. Fingering numbers: 2, 0, 2, 0, 0, 0, 0, 0, 2, 7, 0, 2, 7, 7, 0, 0, 4, 4, 2, 0, 0.]

Drums: [Staff with a rhythmic pattern.]

F#m7

Aadd9

E

D

Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

70

F#m

A

Bm

Cm

Em

Fm

F#m

A

Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Bm Cm Bm A F#m A Bm Cm Em Fm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m A Bm Cm Bm A F#m A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm Cm Em Fm F#m A Bm Cm Bm A Cm Bm G#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ③

72

⊕ Coda ③
N.C.

⊕ Coda ④
Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ④

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is A minor (Am), and the time signature is 4/4. The score is divided into four measures. The Vocal part features a melodic line with a high note in the first measure, followed by a descending line. The Guitar I and II parts provide harmonic support, with Guitar II featuring a prominent arpeggiated pattern in the first measure. The Bass and Drums parts provide a steady rhythmic foundation, with the Drums featuring a simple drum kit pattern.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score is written in standard musical notation across six staves. The key signature is A minor (Am), indicated by a flat on the F line. The time signature is 4/4. The Vocal part consists of four measures of a vocal line. The Other part has four measures of a single note. Guitar I and Guitar II have four measures of a complex, arpeggiated pattern. The Bass part has four measures of a simple bass line. The Drums part has four measures of a simple drum pattern. The score is written in black ink on a white background.

Am

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

74

Vocal

gates

Other

Guitar I

Guitar II

Bass

Drums

P Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

— (1x only) —
— (8va Harm. with Arm.) —

— (1x only) —
— (Harm. with Arm.) —

Repeat & F.O.

DOMINATION

ドミネーション

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

Intro①のリフは、アップ・テンポの8ビート・リズムでの演奏だ。Intro②では、全く同じリフを、16ビートのリズムで演奏しており、テンポも $\frac{1}{2}$ になっているので気をつけてもらいたい。このドラムは、バスドラが16分音符の細かいリズムを刻んでいるので、ダブル・ペダルを使い、正確なリズムでプレイするようにしたい。Intro③直前は、3連符によるキメのフレーズだ。この部分のギターはスタックカートで演奏されているが、これは右手で少し弦をミュートしながら弾くと良いだろう。Intro③から弾かれているギターとベースのユニゾン・リフは、非常にシンプルなものだが、細かい16分音符を正確に弾かないと、リズムがバラバラになりやすいので気をつけてもらいたい。ギターは、強力なディスト

ーション・サウンドでのプレイだが、ピッキングも力強く、はぎれの良いサウンドでプレイしたい。ベースやドラムもパワフルなプレイを心がけよう。又、ドラムのハイハットは、少しオープンギミにして叩くと良いだろう。田田田は、ギター・ソロだ。田ではEのワン・コードでのプレイだが、ここではかなりスピードの速いフレーズを弾いている。かなり高度なテクニックが要求されるが、ハンマリングやプリングのテクニックをうまく使うのがポイントだ。田は2本のギターによるハーモニーになっている。しっかりとリズムを合わせよう。田の前から、テンポがゆっくりとなっている。ここからは雰囲気も少し変わって、どっしりとした重たいソリでの演奏だ。

76

Tempo - I
N.C.

Intro. 1
E D E D E DE

Vocal

Other

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

E G A G E D E D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E A B^b G E D E D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E DE A B^b G E DE DE DE G A G E DE DE

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C C[#] Intro.3

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B B^b A G F[#] F A E

Vocal

A - go - ny is the price That you'll pay in the end
Now blacked heart is reach ing out di - vi - ni

Other

Guitar I

Guitar II

Bass

Drums

80

E

Vocal

- ty Do - mi - na tion con - sumes
Body sus - pend - ed by chains

Other

Guitar I

Guitar II

Bass

Drums

E B B^b A G F[#] F

Vocal
 — you Then calls — you a friend — It's a twis - ted fall —
 — o - ver ra - zors And nails — It's a pe - nal - ty — Each —

Other

Guitar I
 T A B 7 7 6 6 5 5 5 3 3 2 1

Guitar II
 T A B

Bass
 T A B 2 2 1 1 0 0 0 3 3 2 1

Drums

B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Binds are like steel And ma - ni - pu - lates the will to be And it's hard
ra - zor a vice and each nail Marks the demise of your life Grim const - ruc -

E

Vocal

to see _____ How soon _____ we for - get when there's no - thing else by Life to dest -
 - tion grows _____ Has life _____ played a trick Seald you in blick by blick Till your

Other

Guitar I

T A B

Bass

T A B

Drums

82

E

B

B^b

A

G

F[#]

F

C

C

Vocal

- roy end It's a use - less ploy _____ } Your eyes will
 forc - ing you to bend _____ }

Other

Guitar I

T A B

Bass

T A B

Drums

The musical score for "The Wall" by Pink Floyd is presented across five staves. The top staff is the Vocal line, which includes lyrics and chord markings (G, D, E, G, E, F) above it. The second staff is labeled "Other" and contains rests. The third staff is for Guitar I, showing both standard notation and tablature with fret numbers like 5, 7, 9, 10, 12, and 16. The fourth staff is for Guitar II, also containing rests. The fifth staff consists of two parts: Bass (with standard notation and fret numbers like 3, 2, 0) and Drums (with various rhythmic patterns). The lyrics are: "see The dawn of _____ the day _____ And the writ - ing on the wall _____".

Vocal

E G B B^b A G F[#] F C G F

Those_ words that stare in - to your soul_

Other

Guitar I

Guitar II

Bass

Drums

E DE DE DE GAG E DE DE B C C#

Vocal

liv- ing hell Do - mi - na - tion

Other

Guitar I

Guitar II

Bass

Drums

1 A E

Vocal

Yeah _____

Other

Guitar I

Guitar II

Bass

Drums

86

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm

E

B B^b A G F[#] F

F

2 A

A (Ha, ha, ha,

A

G

E

)

Arm

7 7 6 6 5 5 5 3 3 2 1

7 7 6 6 5 5 5 3 3 2 1

2 2 1 1 0 0 3 3 2 1

0 0 0 0 7 0 0

0 0 0 0 7 0 0

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

5

F E G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

3

88

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F D H E

Harm & Arm

8va

P

13 12 13 16 13 12 13 12 15 12 13 12

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

P

(8va) vib.

vib.

vib.

vib.

13 12 15 12 15 13 12 14 13 12 14 13

13 9 9 0 9 10 9 10 6 6

The musical score for the piece 'E' is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains a vocal line with a single note, an 'Other' line with a single note, and a 'Guitar I' line with a single note. The 'Guitar II' line features a complex melodic line with many accidentals and a 'T.A.B.' (Tuning, Accidentals, Bends) section below it. The 'Bass' line has a single note, and the 'Drums' line has a single note. The second measure contains a vocal line with a single note, an 'Other' line with a single note, and a 'Guitar I' line with a single note. The 'Guitar II' line continues the melodic line. The 'Bass' line has a single note, and the 'Drums' line has a single note. The third measure contains a vocal line with a single note, an 'Other' line with a single note, and a 'Guitar I' line with a single note. The 'Guitar II' line continues the melodic line. The 'Bass' line has a single note, and the 'Drums' line has a single note.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece, divided into four measures per system. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Chord Progression: The chords are E, C, G, and D, indicated above the staff lines.

Guitar I: The first measure is a whole rest. The second measure contains a whole note chord (E3, G3, B3). The third and fourth measures contain whole notes (E3) with a "vib." (vibrato) marking.

Guitar II: The first measure contains a sixteenth-note figure (B4, A4, G4, F4, E4, D4) with a "6" (sixteenth notes) marking. The second measure contains a whole note chord (E3, G3, B3) with a "6" marking. The third and fourth measures contain whole notes (E3) with a "vib." marking.

Bass: The first measure is a whole rest. The second measure contains a whole note (E2). The third and fourth measures contain whole notes (E2) with a "vib." marking.

Drums: The first measure contains a snare drum (x) and a bass drum (x). The second measure contains a snare drum (x) and a bass drum (x). The third and fourth measures contain a snare drum (x) and a bass drum (x).

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

90

E

C

G

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is C major, and the time signature is common time (C). The score is divided into two measures, each containing musical notation for all instruments. The Guitar I part features a melodic line with a key signature change to C# in the second measure. The Guitar II part includes a complex melodic line with a key signature change to C# and a "8va" (octave) marking. The Bass part provides a steady accompaniment, and the Drums part includes a drum kit notation with a snare drum and a kick drum.

D# (Tempo - III)

K

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

D#

F

(Tempo - III)

1HC

2HC

3HC

4HC

5HC

6HC

7HC

8HC

9HC

10HC

11HC

12HC

13HC

14HC

15HC

16HC

17HC

18HC

19HC

20HC

21HC

22HC

23HC

24HC

25HC

26HC

27HC

28HC

29HC

30HC

31HC

32HC

33HC

34HC

35HC

36HC

37HC

38HC

39HC

40HC

41HC

42HC

43HC

44HC

45HC

46HC

47HC

48HC

49HC

50HC

51HC

52HC

53HC

54HC

55HC

56HC

57HC

58HC

59HC

60HC

61HC

62HC

63HC

64HC

65HC

66HC

67HC

68HC

69HC

70HC

71HC

72HC

73HC

74HC

75HC

76HC

77HC

78HC

79HC

80HC

81HC

82HC

83HC

84HC

85HC

86HC

87HC

88HC

89HC

90HC

91HC

92HC

93HC

94HC

95HC

96HC

97HC

98HC

99HC

100HC

101HC

102HC

103HC

104HC

105HC

106HC

107HC

108HC

109HC

110HC

111HC

112HC

113HC

114HC

115HC

116HC

117HC

118HC

119HC

120HC

121HC

122HC

123HC

124HC

125HC

126HC

127HC

128HC

129HC

130HC

131HC

132HC

133HC

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137HC

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142HC

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145HC

146HC

147HC

148HC

149HC

150HC

151HC

152HC

153HC

154HC

155HC

156HC

157HC

158HC

159HC

160HC

161HC

162HC

163HC

164HC

165HC

166HC

167HC

168HC

169HC

170HC

171HC

172HC

173HC

174HC

175HC

176HC

177HC

178HC

179HC

180HC

181HC

182HC

183HC

184HC

185HC

186HC

187HC

188HC

189HC

190HC

191HC

192HC

193HC

194HC

195HC

196HC

197HC

198HC

199HC

200HC

201HC

202HC

203HC

204HC

205HC

206HC

207HC

208HC

209HC

210HC

211HC

212HC

213HC

214HC

215HC

216HC

217HC

218HC

219HC

220HC

221HC

222HC

223HC

224HC

225HC

226HC

227HC

228HC

229HC

230HC

231HC

232HC

233HC

234HC

235HC

236HC

237HC

238HC

239HC

240HC

241HC

242HC

243HC

244HC

245HC

246HC

247HC

248HC

249HC

250HC

251HC

252HC

253HC

254HC

255HC

256HC

257HC

258HC

259HC

260HC

261HC

262HC

263HC

264HC

265HC

266HC

267HC

268HC

269HC

270HC

271HC

272HC

273HC

274HC

275HC

276HC

277HC

278HC

279HC

280HC

281HC

282HC

283HC

284HC

285HC

The musical score for the piece 'F' is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal and Other staves are in treble clef and contain whole rests throughout the piece. The Guitar I staff is in treble clef and features a melodic line in the first measure, followed by double bar lines with repeat dots in the second, third, and fourth measures. The Guitar II staff is in treble clef and contains whole rests throughout. The Bass staff is in bass clef and features a rhythmic line in the first measure, followed by double bar lines with repeat dots in the second, third, and fourth measures. The Drums staff is in bass clef and contains a series of eighth notes in the first measure, followed by a series of eighth notes in the second, third, and fourth measures.

92

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F major, and the time signature is 4/4. The score begins with a 15-measure introduction, followed by a 16-measure verse, and then a 16-measure chorus. The guitar parts feature complex fingerings and a "gva" (guitar virtuoso) section. The bass part includes a "gva" section. The drums part includes a "gva" section. The score is written in standard musical notation, with lyrics provided for the vocal part.

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

M **F#**

(8va)

F

F[#]

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

94

F[#]

F

F[#]

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

SHATTERED

シャタード

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

Ⅰの1～4小節は6連符を使ったフレーズが、ギター、ベース、それにドラムのバス・ドラと、ユニゾンのように弾かれている。ここはリズムが狂いやすいので、機械のように正確にピッタリと合わせるようにしてもらいたい。とにかくこの曲では、リズムの把握が一つのポイントとなるだろう。Ⅰの後半部分では2/4拍子の小節があり、さらにⅡに入る時に、テンポが変化している。スピードがここで2倍に変化しているわけだが、これは決して正確なものではなく、プレイヤーの呼吸を合わせるようにして演奏しているようだ。フレーズごとのタイミングをしっかりと合わせることが必要になるはずだ。2本のギターはほとんどユニゾンで、プレイされている。これは左右のチャンネルに分けてミキシングされているわけだが、ディレイなどのエフェクターを使って同様の効果

を出しても良いだろう。Ⅱからはリズムは8ビートのものになっている。少しアップ・テンポの元気の良い演奏だ。ベースやドラムのプレイはシンプルなものだが、一つ一つの音を力強くプレイするようにしよう。Ⅲはギター・ソロになっている。ここでソロを弾いているギター1は、オーソドックスなブルース・ペンタトニック・スケールを使ったフレーズをプレイしているようだ。3連符が多く弾かれているようだが、テンポが速いので、かなりのスピードになっているようだ。ハンマリングやプリングなどのテクニックを多用することで、流れの良い演奏を行うようにしよう。この曲のエンディングでも速弾きフレーズが弾かれているが、ここは、エンディングのフィル・イン・フレーズのようにしているので、譜面のリズム通りに正確に弾く必要はないものだ。

95

Ⅰ C#m

Vocal

Guitar I

Guitar II

Bass

Drums

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Chord progression: C[#]m E D E D E

Vocal

Guitar I

Guitar II

Bass

Drums

96

Chord progression: F[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

4 times Repeat.

Vocal

C#7

It's storm - ing bro - ken glass _____ corpses left _____ in piles _____
 Life crush - ing tur - bul - ence _____ this wrath can't de - nied _____

Guitar I

Guitar II

Bass

Drums

97

Vocal

C#7

wish - ing Un - gra - cious bludge - on - ment that breaks the earth _____ for miles _____
 you could _____ help you friends Stand - ing where they died _____

Guitar I

Guitar II

Bass

Drums

Vocal

G[#]m F[#]m

ing this world is shat - tered

Guitar I

4 4

T A B

7 8 9 7 9 9 9 10 9 9 9 7

Guitar II

4 4

T A B

7 8 9 7 9 9 9 10 9 9 9 7

Bass

4 4

T A B

2 2

Drums

100

Vocal

F[#]m

all shat - tered to

Guitar I

0 1 2 0 4 2 3 4 2 3 0 4

T A B

7 8 9 7 9 9 9 10 9 9 9 7

Guitar II

0 1 2 0 4 2 3 4 2 3 0 4

T A B

7 8 9 7 9 9 9 10 9 9 9 7

Bass

2 2 2 0 4 2 3 4 2 3 0 4

T A B

2 2 2 2 2 2 2

Drums

4. Cm N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

102

[H] C#7

Vocal

Guitar I

Guitar II

Bass

Drums

D#7

Vocal

Guitar I

Guitar II

Bass

Drums

104

Vocal

Guitar I

Guitar II

Bass

Drums

F# F E C#7

Vocal

C#7

Guitar I

Guitar II

Bass

Drums

Measure 1: Vocal (rest), Guitar I (melody, triplet 9-9-8, bend), Guitar II (melody, triplet 4-4-4, bend), Bass (placeholder), Drums (placeholder).

Measure 2: Vocal (rest), Guitar I (melody, triplet 12-8, bend), Guitar II (melody, triplet 4-4-4, bend), Bass (placeholder), Drums (placeholder).

Measure 3: Vocal (rest), Guitar I (melody, triplet 12-12-9, bend), Guitar II (melody, triplet 4-4-4, bend), Bass (placeholder), Drums (placeholder).

Measure 4: Vocal (rest), Guitar I (melody, triplet 12-14-14, bend), Guitar II (melody, triplet 4-4-4, bend), Bass (placeholder), Drums (placeholder).

Vocal

C#7 F# F E D#m

Guitar I

Guitar II

Bass

Drums

Measure 5: Vocal (C#7), Guitar I (melody, bend), Guitar II (melody, bend), Bass (placeholder), Drums (placeholder).

Measure 6: Vocal (F#), Guitar I (melody, bend), Guitar II (melody, bend), Bass (placeholder), Drums (placeholder).

Measure 7: Vocal (F), Guitar I (melody, bend), Guitar II (melody, bend), Bass (placeholder), Drums (placeholder).

Measure 8: Vocal (E), Guitar I (melody, bend), Guitar II (melody, bend), Bass (placeholder), Drums (placeholder).

Measure 9: Vocal (D#m), Guitar I (melody, bend), Guitar II (melody, bend), Bass (placeholder), Drums (placeholder).

Vocal

F#m

Oh,

shat - tered

shat - tered

Guitar I

M

Guitar II

M

Bass

Drums

107

Vocal

F#m

oh,

N.C.

Guitar I

M

Guitar II

M

Bass

Drums

[illegible]

108

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each with a different instrument or voice part. The key signature is F#m (F# minor), and the time signature is 4/4.

- Vocal:** The vocal line is written in treble clef. It begins with a whole note rest, followed by a half note rest, and then a whole note rest. The lyrics "The sound of silence" are written below the staff.
- Guitar I:** The guitar I part is written in treble clef. It features a complex melodic line with many accidentals and a final 6/8 time signature change. The lyrics "The sound of silence" are written below the staff.
- Guitar II:** The guitar II part is written in treble clef. It features a complex melodic line with many accidentals and a final 6/8 time signature change. The lyrics "The sound of silence" are written below the staff.
- Bass:** The bass part is written in bass clef. It features a complex melodic line with many accidentals and a final 6/8 time signature change. The lyrics "The sound of silence" are written below the staff.
- Drums:** The drums part is written in bass clef. It features a complex melodic line with many accidentals and a final 6/8 time signature change. The lyrics "The sound of silence" are written below the staff.

[illegible]

The musical score is for a piece in F# minor, indicated by the key signature of three sharps (F#, C#, G#) and the chord symbol F#m. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums.

- Vocal:** The vocal line is in treble clef. It features a melodic phrase in the first measure, followed by a sustained note in the second measure, and a final note in the third measure.
- Guitar I:** The guitar I part is in treble clef. It includes a complex melodic line with many accidentals and a wavy line indicating a vibrato or tremolo effect. The fret numbers 17, 19, and 21 are marked. The notes are labeled with "1H.C" and "2C". A "Port. D" (Portamento D) is indicated between the first and second measures.
- Guitar II:** The guitar II part is in treble clef. It features a sustained note in the first measure, followed by a sustained note in the second measure, and a final note in the third measure. The notes are labeled with "4₂".
- Bass:** The bass part is in bass clef. It features a sustained note in the first measure, followed by a sustained note in the second measure, and a final note in the third measure. The notes are labeled with "2".
- Drums:** The drum part is in bass clef. It features a complex rhythmic pattern with many accidentals and a wavy line indicating a vibrato or tremolo effect. The notes are labeled with "3".

CLASH WITH REALITY

クラッシュ・ウィズ・リアリティ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

ドラム・ソロからこの曲は始まっている。スネアのロール部分以外はイン・テンポでのプレイなので、他のパートのプレイヤーもリズムを見失うことがないように気を付けて演奏しよう。[A]からのドラムのリズム・パターンはちょっと変わっている。これも8ビートのパターンの一つなのだろうが、普通と違って、スネアが1、3拍の位置に打たれているのだ。さらに[A]の最後の部分では一拍余計になっており、5/4拍子の小節がでてくるので、気を付けてもらいたい。[C]の部分は、S.E.として意味不明の人の話し声などが入れられている。これはサンプリング・マシンなどを使って再現してみても良いだろう。[D]の部分はまた変拍子だ。ここは付点8分音符が連続で演奏されており、ギターやベースのタイミングをしっかりと合わせてプレイしよう。[E]の4～7小節目のギターの音には○印が付けられているが、これはピッキング・ハーモ

ニクスのテクニックを使いながら弾いているものだ。またここではどの音にもヴィブラートをかけながら弾くことを忘れないでもらいたい。[F]の部分からヴォーカルがスタートしている。ここまでは言ってみればイントロになるわけだが、随分と長いイントロだ。さらにここでは転調もしており、かなり複雑な曲となっている。パンテラの曲はどれも決してシンプルなものはないのだが、変拍子や転調などは当たり前のように行われているようだ。[F]のギターのバックイングで、スタッカートで付けられている音が多くでてくるが、ここは少し右手を使って弦をミュート気味に弾くと良いだろう。[G]の部分はギター・ソロだ。譜面では1本のギターで弾かれているように書かれているが、実際は3本くらいのギターがオーバー・ダビングで重ねられているようだ。

Vocal $G^{\#m}$

Guitar I

Guitar II

Bass

Drums

Fretboard diagrams for Guitar I and Bass are provided below the staves.

III

Vocal $G^{\#m}$ 1. 2. $G^{\#m}$ D

Guitar I

Guitar II

Bass

Drums

Fretboard diagrams for Guitar I and Bass are provided below the staves.

[B] G[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

4 4 2 4 4 2 4 4 4 2 4 4 5 4 2 5 5 4 2 2 2 5 5 4 2 3 3 4 4 5 4 2

112

G[#]m D

Vocal

Guitar I

Guitar II

Bass

Drums

4 2 2 4 4 2 4 2 4 2 4 6 4 6 4 4 6 4 6 5 7 5 4 3 5 7 5 7

Vocal G[#]m D
 2.S.E. >

Guitar I

Guitar II

Bass

Drums

113

Vocal G[#]m

Guitar I

Guitar II

Bass

Drums

Chord progression: $G^{\sharp m}$ A^{-5} D

Vocal

Guitar I

Guitar II

Bass

Drums

115

Chord progression: B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Some times _____ I know I feel un - touch - a - ble _____
 - re - le - vant theme _____ A si - tu - a - tion and there's No - thing but right _____

Vocal

B^b

Drow - ing in life _____ Caught up in _____ the ac - cessi - ble _____
 In _____ kicks the door _____ No - bo - dy moves 'Cause in _____ walks the prob - lem

Guitar I

B^b

4
///

4
///

Guitar II

B^b

Bass

B^b

4
///

4
///

Drums

% % % %

116

Vocal

B^b

Back down the ground I hear the sound (There's)no escape The con - crete cloud _____
 Dictates your fate, e - victs, _____ con - victs, Who'll sign the writ of life? _____

Guitar I

B^b

4
///

4
///

Guitar II

B^b

Bass

B^b

4
///

4
///

Drums

% % % %

Vocal

C^\sharp_m

I'm crash - ing face first In - to the glass _____ eye _____
 If swells my hat - red Day _____ by day _____

Guitar I

4
 4
 vib.
 ② vib.

Guitar II

Bass

4
 4

Drums

118

Vocal

G^\sharp_m

Clash with re - a - li - ty _____

Guitar I

vib.
 2 4 2 4 2 4 4 2 4 2 5 4 2 5 4 2 2 2 5 4 2 2 3 4 5 4 2

Guitar II

Bass

2 4 2 4 2 4 4 2 4 2 5 4 2 5 4 2 2 2 5 4 2 3 4 5 4 2

Drums

Vocal $G^{\#m}$

It _____ re - ars its ug - ly head _____

Guitar I

Guitar II

Bass

Drums

119

Vocal $G^{\#m}$

Clash with re - a - li - ty _____

Guitar I

Guitar II

Bass

Drums

Vocal G#m

The in - des - cri - ba - ble _____ Clash with

Guitar I

Guitar II

Bass

Drums

to ② 1. D

120

Vocal G#m

Ah _____ Let the dogs

Guitar I

Guitar II

Bass

Drums

I

Vocal

G#m D

lie Where we sleep Ir

Guitar I

Guitar II

Bass

Drums

Vocal

2. G#m D Em

Clash with

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

122

1. Em 2. Em C Em D **K** Em ① (with Repeat)

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal Em 1 to

Guitar I

Guitar II

Bass

Drums

123

Vocal Em L F#m

Guitar I

Guitar II

Bass

Drums

Score for measures 1-4, featuring Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is F#m.

Vocal: F#m

Guitar I: Treble and Bass staves. Fingering: 2 2, 3 2 3 4 3 2 3, 2 2, 2 2. Includes a circled 2 in the bass staff.

Guitar II: Treble and Bass staves. Fingering: 5 4 * *, 3 2, 5 4, (4) vib, *, *, 14, *, *, 16. Includes vibrato markings.

Bass: Treble and Bass staves. Fingering: 2 2, 3 2 3 4 3 2 3. Ends with a 4-measure rest.

Drums: Treble and Bass staves. Includes a 4-measure rest.

Score for measures 5-7, featuring Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is F#m.

Vocal: F#m

Guitar I: Treble and Bass staves. Fingering: 2 2, (12/12), 4 3 4 5 4 3 4, 2 2, (2). Includes a circled 2 in the bass staff.

Guitar II: Treble and Bass staves. Fingering: 14, 16, 16, 14, 14, 17, 14, 17, 16, 14, 16, 17, 14, 17, 14. Includes a circled 2 in the bass staff. Annotations: (Wah Pedal), -8va-.

Bass: Treble and Bass staves. Fingering: 4, 4, 4, 3 4 5 4 3 4. Includes a 4-measure rest.

Drums: Treble and Bass staves. Includes a 4-measure rest.

Vocal $F^{\#}_m$

Guitar I

Guitar II

Bass

Drums

125

Vocal G Em C Em D

Guitar I

Guitar II

Bass

Drums

⦿ Coda ①

Em F G F B

Vocal I

Guitar I

Guitar II

Bass

Drums

D.S. al Fine

⦿ Coda ②

The musical score is for a piece titled "Clash with". It is written for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4.

- Vocal:** The vocal line starts with a whole rest in the first measure, followed by two eighth notes in the second measure. Above the staff, the chords "Em" and "D" are indicated for the first and second measures respectively.
- Guitar I:** The guitar I part features a melodic line in the first measure, a tremolo in the second, and a rhythmic pattern of eighth notes in the third. Below the staff, fret numbers 6, 5, and 5 are indicated for the first three measures.
- Guitar II:** The guitar II part is mostly silent, with a whole rest in the first measure and a whole note in the second.
- Bass:** The bass line starts with a quarter note in the first measure, a quarter note in the second, and a rhythmic pattern of eighth notes in the third. Below the staff, fret numbers 4 and 3 are indicated for the first two measures.
- Drums:** The drum part includes a kick drum in the first measure, a snare drum in the second, and a combination of kick and snare drums in the third.

126

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a treble clef and a key signature of one sharp. The lyrics "clash with" are written below the first measure, and "re - ali - ty" are written below the third measure. The vocal line is mostly silent, with a few notes in the third measure.
- Guitar I:** The guitar I part is written in a single staff. It begins with a treble clef and a key signature of one sharp. The guitar I part is mostly silent, with a few notes in the third measure.
- Guitar II:** The guitar II part is written in a single staff. It begins with a treble clef and a key signature of one sharp. The guitar II part is mostly silent, with a few notes in the third measure.
- Bass:** The bass part is written in a single staff. It begins with a bass clef and a key signature of one sharp. The bass part is mostly silent, with a few notes in the third measure.
- Drums:** The drums part is written in a single staff. It begins with a bass clef and a key signature of one sharp. The drums part is mostly silent, with a few notes in the third measure.

The score is a black and white print, with the music notation and lyrics clearly visible. The layout is clean and professional, typical of a music manuscript.

Chord progression: F G Em G A^b G A^b G A^b

Vocal

Guitar I

Guitar II

Bass

Drums

127

1. A^b A B^b A B^b 2. A^b A B^b A B^b Em

Vocal

Ah

Guitar I

Guitar II

Bass

Drums

Em G Em

Vocal

Guitar I

Guitar II

Bass

Drums

129

Em G B^b B G[#] E

Vocal

Guitar I

Guitar II

Bass

Drums

MEDICINE MAN

メディシン・マン

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

この曲は、ギターとベースの最低音がDの音までなっている。ギターの6弦を、Dまで下げてチューニングしているようだ。ベースは、5弦ベースなどを使っている可能性もあるが、やはり4弦をDの音にチューニングするのがもっとも簡単だろう。譜面のタブ譜は、この変則チューニングによるものだ。イントロはフェード・インでのスタートだ。ベースは細かい16分音符の連続だが、リズムが乱れないように正確に弾いてもらいたい。ピックを使い、ダウンとアップを繰り返す、オルタネイト・ピッキングを行うようにしよう。[A]の4小節目からはギターとベースがユニゾンのフレーズを弾いている。ここはいかにもパンテラらしい複雑なフレーズだ。ここもリズムに注意して、ピッタリと合わせるようにしたい。ドラムのパターンも少し複雑だ。バス・ドラを細かく踏んでいる部分が多いので、ダブル・ペダルを使った方がよい

だろう。[A]の途中ではギターが2本で3度のハーモニーを弾いている部分もある。ハーモナイザーなどのデジタル・エフェクターを使えば、一本のギターで弾けないこともないが、ここはオーバー・ダビングで重ねられたものだろう。[A]の最後の小節はリズムのキメになっている。ここも音がバラつかないように、ピッタリと合わせよう。[B]の部分、ギター1のサウンドはディストーションさせずにクリアなものが使われている。ここはさらにエフェクターとして、コーラス系のものが使われており、広がりのあるサウンドでプレイされている。このサウンドの切り替えをスムーズに行うことが一つのポイントとなるだろう。[C]はギター・ソロになっている。ここはDとA^bという、ちょっと変則的なコード・チェンジだが、かなり速弾きフレーズをプレイしている。ピッキングを力強く行うようにして、迫力あるプレイをしてもらいたい。

130

Intro
D

Vocal

Guitar I
[6th String : D Tuning]

Guitar II
[4th String : D Tuning]
(Fade In)

Bass
T A B (D) 0

Drums

[A] D

Vocal

Guitar I

Guitar II

Bass

Drums

D

Vocal

Guitar I

Guitar II

Bass

Drums

D

Score for Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (indicated by two sharps: F# and C#).

Vocal: Four measures of whole rests.

Guitar I: Four measures. The first measure contains a melodic line with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a melodic line. Fingering numbers (0, 2, 3, 4, 5) and a slash are present.

Guitar II: Four measures of whole rests. The fourth measure contains a melodic line with a slash and the number 46.

Bass: Four measures. The first measure contains a melodic line with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a melodic line. Fingering numbers (0, 2, 3, 4, 5) and a slash are present.

Drums: Four measures. The first measure contains a drum pattern with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a drum pattern with eighth and sixteenth notes.

132

D

Score for Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (indicated by two sharps: F# and C#).

Vocal: Four measures of whole rests.

Guitar I: Four measures. The first measure contains a melodic line with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a melodic line. Fingering numbers (8, 5, 7, 5, 8, 5, 7, 8, 5, 7, 5, 4, 5, 5, 4, 6, 4, 5) and a slash are present.

Guitar II: Four measures. The first measure contains a melodic line with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a melodic line. Fingering numbers (3, 4, 6, 4, 3, 4, 5, 3, 3, 5, 3, 2, 3, 3, 2, 5, 2, 4) and a slash are present.

Bass: Four measures. The first measure contains a melodic line with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a melodic line. Fingering numbers (0, 2, 3, 2, 3, 3, 4, 0, 2, 3, 2, 0, 3) and a slash are present.

Drums: Four measures. The first measure contains a drum pattern with eighth and sixteenth notes, followed by two measures of rests. The fourth measure contains a drum pattern with eighth and sixteenth notes.

Chord progression: D C B^b A F

Vocal

Guitar I

Guitar II

Bass

Drums

133

Chord progression: B^b D⁻⁵ D D⁻⁵ D

Vocal

Guitar I

Guitar II

Bass

Drums

Many dis - tant miles away Past the shores of ever dark There stays a ma - gic man Who bears an e - vil mark
 Once proud and fearless men With de - sire in their eyes Lost strong and fruit - ful lives To self in - dul - gent ties

Vocal

D^{-5} D D^{-5} D

He helps all _____ con-cerned Those who come a-gain re-turn _____ In-ject-ing lies while fi-res burn _____ The de-vil's heart _____ with an-gel's words _____
 Their souls were dipped in venom And put into _____ a box _____ Then _____ placed upon a crowded shelf Where count-less souls _____ now rot _____

Guitar I

Guitar II

Bass

Drums

134

Vocal

C D

Guitar I

Guitar II

Bass

Drums

Vocal D^-5 D D^-5 D

Have you won-der-ed What hea-ven's like? He can show you in one night Over-whelming with eupho-ric lift To lure you to steal your gift
 Have you won-der-ed What hell's like? He can take you there Just one taste and you'll be back And by the high you'll swear

Guitar I

Guitar II

Bass

Drums

Vocal D E

In - to - xi - ca - tion Seeping down to the bone And there's no ques -

Guitar I

Guitar II

Bass

Drums

Chord progression: D C B^b A F D

Vocal: tion Where you have to go Un-der-stand Just take his hand

Guitar I: [Musical notation with tablature]

Guitar II: [Empty staff]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

136

Chord progression: D E F F[#] G D

Vocal: He's the medi-cine man Un-der-stand just take

Guitar I: [Musical notation with tablature]

Guitar II: [Empty staff]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

A^b **D**

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Guitar I (A-flat major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Measure 2: Guitar I (A-flat major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Measure 3: Guitar I (A-flat major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Measure 4: Guitar I (A-flat major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Guitar I (D major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Measure 6: Guitar I (D major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Measure 7: Guitar I (D major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Measure 8: Guitar I (D major chord), Guitar II (melodic line), Bass (slash), Drums (slash).

Chord progression: D, A^b, B^b, B

Vocal

Guitar I

Guitar II

Bass

Drums

140

⊕ Coda

Chord progression: D, E, F, F[#], G

Vocal

man_____

Guitar I

Guitar II

Bass

Drums

D.S.

G A^b H

Vocal

Guitar I

Guitar II

Bass

Drums

A^b D A^b

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

MESSAGE IN BLOOD

メッセージ・イン・ブラッド

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

不思議なコード進行や変拍子など、パンテラらしい曲ではあるが、こういった曲はかなり演奏しにくいものである。[A]はベースとギターのユニゾンによる動きの激しいパターンとなっている。特にギターはコードが目まぐるしくチェンジしているので、左手のポジション移動を素早く行う必要があるだろう。[A]の5小節目からは5/8拍子という変拍子になっている。ここはスピードも速いので、リズムを数えるのではなくフレーズを身体で覚えるようにするのがポイントだ。[B]はノーマルな8ビートとなっているようだが、ギターはコードを一音ずつ変化させており、しっかりとしたフィンガリングが要求されるだろう。[C]も変拍子の連続だ。ここはユニゾンのフレーズも多いので、しっかりと合わせるようにしてもらいたい。ここは4回繰り返している。ダル・セーニョでもう一度この部分に後から戻るのだが、その時は2回だけの繰

り返しだ。構成が少し複雑になっているので気を付けよう。[D]は3拍子だ。ここのバックিংはベースのリフをメインとした静かなものになっている。このベースのサウンドはエフェクターとしてコーラス系のものがかけられており、少し硬めのサウンドでプレイされているようだ。[E]からはギターもバックングを行っているが、このギターはかなり強いピッキングで弾かれているようだ。○印の付けられている音は、ピッキング・ハーモニクスを行っているものだが、かなりアタックの強い、強烈なサウンドでプレイされている。[F]はギター・ソロだ。ここはオーバー・ダビングにより3本以上のギターが重ねて録音されている。譜面ではその中でメインの2本が採られている。[G]の前半は2本のギターがハーモニーのようにプレイされているが、フレーズをピッタリと合わせるのではなく、わざとルーズに弾いて雰囲気を出しているようだ。

142

[A] E^b D B^b E^b D B^b E^b D B^b E^b D B^b E^b D B^b D C[#] A D^b C A^b C B G

Vocal

Guitar I

Guitar II

Bass

Drums

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F

Vocal

Guitar I

Guitar II

Bass

Drums

143

B G F G F G F G F C B G B C A^b C B C B C A^b C B G F

Vocal

Guitar I

Guitar II

Bass

Drums

1.

G F G F G F G F G F B B^b G B C A^b B B^b G B C A^b

Vocal

Guitar I

Guitar II

Bass

Drums

144

2.

G B C A^b C C G F[#] F

Vocal

Guitar I

Guitar II

Bass

Drums

B G# B G# Cm A

Vocal

Guitar I

Guitar II

Bass

Drums

4 times Repeat.
D.S. x 2 times Repeat.

145

A Cm Gm F# F

Vocal

Guitar I

Guitar II

Bass

Drums

There's a place that I keep deep in side me
I'm pro - voked in - to sick con - fron - ta - tions,

Chords: Cm, Gm, F

Vocal: It bru - can tal trig Time ger af - my ter mind time,

Guitar I: [Tablature]

Guitar II: [Tablature]

Bass: [Tablature]

Drums: [Tablature]

146

Chords: Cm, Gm, F#, F

Vocal: All bed a of long nails, I suf - knew fo - ca (it) has tion, been Lifes with end - me ings,

Guitar I: [Tablature]

Guitar II: [Tablature]

Bass: [Tablature]

Drums: [Tablature]

Chord progression: Cm, Gm, F

Vocal: Since I was just a child
slay in differ ent de signs

Guitar I: [Guitar I part]

Guitar II: [Guitar II part]

Bass: [Bass part]

Drums: [Drums part]

147

Chord progression: Cm, Gm, F#, F

Vocal: I just sum - mon po - wer with in my soul
One mans mi - se - ry is a - no - ther mans mys - te - ry

Guitar I: [Guitar I part]

Guitar II: [Guitar II part]

Bass: [Bass part]

Drums: [Drums part]

Chords: Cm, Gm, F#, F

Vocal: It has giv - en me life, be - yond life
No cares to un - der - stand my De - men - ted means.

Guitar I: 4

Guitar II: 4

Bass: 4

Drums: 4

148

Chords: Cm, Gm, F#, F

Vocal: I take and Blame for my can mur - der all - ous your prob - lem bones, my
Sticks and stones can break der all your Brittle bones,

Guitar I: 4

Guitar II: 4

Bass: 4

Drums: 4

Chords: Cm Gm F E C E D[#] B E^b D B^b D D^b A

Vocal

sig - na - ture Al - ways re - minds
e - pi - taph written at your feet

Guitar I

Guitar II

Bass

Drums

149

Chords: A^b F G F G F G F G F C B G B C A^b C B

Vocal

1.3.5.) It's a mes - sage in blood
2.4.6.) With - in the mes - sage in blood

Guitar I

Guitar II

Bass

Drums

Coda ①

Vocal
 B B^b G B C A^b
 to life

Guitar I
 T A B
 C vib.
 C vib.

Guitar II
 T A B

Bass
 T A B

Drums
 D.S. ①

151

Vocal
 A^b G Dm A

Guitar I
 T A B
 8va
 S
 17 17 15 17 17

Guitar II
 T A B
 8va
 S
 15 15 10 15 15

Bass
 T A B
 3 3 3 3 3

Drums
 T A B

Chord progression: A^b G Dm A

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten annotations: $(8va)$, Arm., vib.

152

Chord progression: A^b G Cm G

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten annotations: vib., H.c.

Chords: F# F Cm G

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The system contains measures 1 through 4. The vocal line is mostly silent with a few notes in measure 4. Guitar I plays a complex melodic line with triplets and bends, marked with 'H.C.' (Harmonics). Guitar II plays sustained chords: F# in measure 1, F in measure 2, Cm in measure 3, and G in measure 4. The bass line provides a rhythmic foundation with eighth and quarter notes. The drums play a consistent pattern of eighth notes.

153

Chords: F# F Dm A

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The system contains measures 5 through 8. The vocal line is mostly silent. Guitar I continues its melodic line with harmonics and bends. Guitar II plays sustained chords: F# in measure 5, F in measure 6, Dm in measure 7, and A in measure 8. The bass line continues with a rhythmic pattern, including triplets. The drums play a consistent pattern of eighth notes. A '8va' (octave up) marking is present above the guitar II staff in measure 7.

Em B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

(8va)

vib

vib

155

Em B A

Vocal

Guitar I

Guitar II

Bass

Drums

M

(M)

(M)

(8va)

Vocal

F G F G F G F G F G F

Guitar I

8va

C

18

18

18

18

20

18

20

18

18

C

U

D

C

Guitar II

Wah Pedal

vib.

vib.

vib.

vib.

vib.

vib.

vib.

vib.

Bass

3

3

1

3

3

1

3

3

1

3

3

1

Drums

3

3

1

3

3

1

3

3

1

3

3

1

156

Vocal

F G F G

Guitar I

C

21

18

21

21

H.C

20

20

19

8va

Guitar II

Wah Pedal

vib.

vib.

Bass

3

3

1

3

3

Drums

3

3

1

3

3

1

3

3

1

3

3

1

(Repeat 4 times)

Vocal
 I G F B^b G C D^b C B^b 1.2.3. G B^b F F[#] 4. G B^b G G[#]

Guitar I
 TAB: 5 3 3 3 5 6 5 3 5 3 3 4 5 3 5 3 6 4
 H P H P

Guitar II
 TAB: - - - - - - - - - - - - - - - -

Bass
 TAB: 3 3 3 3 4 3 1 3 1 2 3 3 4

Drums
 (Pattern of eighth and sixteenth notes with accents)

157

Vocal
 A G C A D E^b D C 1. A C G G[#] 2. A C F F[#]

Guitar I
 TAB: 7 5 5 7 7 8 7 5 7 5 5 6 7 5 5 3 4
 H P H P

Guitar II
 TAB: - - - - - - - - - - - - - - - -

Bass
 TAB: 5 5 3 5 5 6 5 3 5 3 3 4 5 3 1 2

Drums
 (Pattern of eighth and sixteenth notes with accents)

G F B^b G C D^b C B^b C B^b F F[#] J E^b D B^b E^b D B^b

Vocal

Guitar I

Guitar II

Bass

Drums

158

E^b D B^b E^b D B^b E^b D B^b D C[#] A D^b C A^b C B G F

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

F

Guitar I

Guitar II

Bass

Drums

D.S. ②

Coda ②

B B^b G B C A^b

Vocal

to life

Guitar I

Guitar II

Bass

Drums

159

Vocal

F

Guitar I

Guitar II

Bass

Drums

K G F G F G F G F G A^b

Mes - sage in blood mes - sage in blood

F G F G F G F G F G A^b

Mes - sage in blood mes - sage in blood

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

160

E^b D D^b C B A^b G

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

THE SLEEP

ザ・スリープ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

ⅡAの部分のギター 1 はアコギによるアルペジオ奏法だ。使われているギターは、スチール弦を張ったフォーク・ギターのようなのだが、コーラス系のエフェクターがかけられているようで、ひょっとすると、エレアコ・タイプのギターが使われているのかもしれない。この部分、ベースがメロディアスなフレーズを弾いているが、そのサウンドも高音を強調した、ギターに近いようなものになっている。ここは、ピッキングを軽くした静かな演奏だ。ⅡBからはギターも、ディストーション・サウンドのエレクトリック・ギターが使われ、ベースやドラムのサウンドもハードで迫力あるものになっている。例によって、この部分のコードやメロディーは非常に前衛的だ。理論的には考えられないようなコード進行でも、パンテラの演奏では自然に聴こえてしまうところがユニークである。ⅡCはアルペジオ・フレーズだ。この雰囲気のまま、

ⅡDからはギター・ソロ。ここはキーボードも入れられている。これはストリングスのサウンドのシンセであり、たった一つの音だけではあるが、高音部で鳴らすことによって、美しい効果を出しているようだ。このギター・ソロで弾かれているフレーズも、ⅡEの部分では、考えられないようなメロディアスで美しいものになっている。ギターには、少しディレイをかけて、劇的に盛り上げるようにプレイしよう。ギター・ソロはⅡFの部分でも続いている。ここはアーミングやピッキング・ハーモニクスのテクニックも使い、さらにエフェクターとして、部分的にワウ・ペダルも踏まれている。これはあまり極端にサウンドを変化させるのではなく、ほんの味付け程度にペダルを踏むように。ギター・ソロはⅡGの部分まで弾かれている。後半かなりスピードの速いフレーズも弾かれているが、どの音も力強くピッキングしたい。

161

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am Dm(onA) F7(onA) Am Dm(onA) F7(onA)

← A. Guitar →

Am⁺¹¹ Fdim Am⁺¹¹ Fdim

Vocal

Other

Guitar I

Guitar II

Bass

Drums

162

Fdim B Am B C B C B C B F[#]m Gm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F#m C B C B C B C B F#m Gm

Vocal

Un-der-stand - ing what has Hap-pened be-fore us

Other

Guitar I

Guitar II

Bass

Drums

163

B C B C B C B F#m B C B C B C B F#m Gm

Vocal

We are con-fined to a Dar-ken-ed hidden tomb The con-quer-ing of our world As we knew it

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F#m Gm B C B C B C B F#m Gm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Rise a - bove___this pit___of sor - row and pain_____ A-mong the few___we are the a - vant___lea - ders

164

B C B C B C B F#m Gm Em F#m G B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

We've got to live___Through this trou-ble and de - cay_____ This ques-tion haunts___my mind_____

Em F#m G B A Em F#m G B A

Vocal

Will we sur-vive__this night? We're har-bor-ing__the meek__

Other

Guitar I

Guitar II

Bass

Drums

Em F#m G B A to 1. E B C B C B C B F#m Gm

Vocal

Will we sur-vive__the sleep?

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F#m B C B C B C B F#m Gm

Vocal

Un-sure and scared__We are p - lann - ing our re - prise

Other

Guitar I

Guitar II

Bass

Drums

166

Bm C B C B C B F#m B C B C B C B F#m Gm

Vocal

Re-olves a-round__this world We don't know any - more_____ The odds a - gainst__us Yet we're strong - er and__pre - vail - ing

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B F#m 2. A
 Learn from mis-takes _____ count-ing _____ souls _____ for sale _____ Will we sur-vive _____ (the sleep?)

Guitar I: *Arm.*
 Guitar II: *Arm.*
 Bass: 2 3 2 3 3 3 3 2 2 2 3 3 3 3 2 2 3 3 3 3 2 2
 Drums: /

[G] Am Dm(onA) F7(onA) Am Dm(onA) F7(onA)

Vocal: _____
 Other: _____
 Guitar I: *<A. Guicar>*
 Guitar II: _____
 Bass: 0 7 5 5 0 5 5 7 0 7 5 5 0 5 5 7 0 3 2 3 0 3 2 3 0 3 2 4 2 3 4 2
 Drums:

Am⁺¹¹

F dim

Am⁺¹¹

F dim

Vocal

Other

Guitar I

Guitar II

Bass

Drums

168

F dim

Am

Am

Ammaj7

Am7

Am6

Vocal

Other

Guitar I

Guitar II

Bass

Drums

< Strings >

< A. Guitar >

8va
H.C.

H.C.

H.C. D

H.C. D

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is divided into three measures, each with a specific chord progression: Am, Ammaj7, Am7, Am6, and F dim.

Vocal: The vocal line is written in treble clef. It features a long, sustained note in the first measure, followed by a rest in the second measure, and a final note in the third measure.

Other: The "Other" part is written in treble clef and contains a long, sustained note in the first measure, followed by a rest in the second measure, and a final note in the third measure.

Guitar I: The first guitar part is written in treble clef. It features a long, sustained note in the first measure, followed by a rest in the second measure, and a final note in the third measure.

Guitar II: The second guitar part is written in treble clef. It features a long, sustained note in the first measure, followed by a rest in the second measure, and a final note in the third measure.

Bass: The bass line is written in bass clef. It features a long, sustained note in the first measure, followed by a rest in the second measure, and a final note in the third measure.

Drums: The drum line is written in bass clef. It features a long, sustained note in the first measure, followed by a rest in the second measure, and a final note in the third measure.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is divided into two systems, each containing staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as chords (Fdim, Am, F), scales, and specific guitar techniques like harmonics, bends, and vibrato. The vocal parts are written in a simple, melodic style, while the guitar and bass parts provide a complex, rhythmic foundation. The drums play a steady, syncopated pattern throughout the piece.

Dm G Am F Dm G Am F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

170

Dm G Am F Dm G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 4/4 piece in the key of B major. The score is arranged for a full band, including Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The guitar parts are written in standard notation, with the second guitar part (Guitar II) featuring a capo on the 4th fret and a vibrato effect. The bass part is written in bass clef, and the drums part is written in bass clef with a key signature of one flat. The score is divided into four measures, with the first measure containing the main melody and the subsequent measures providing harmonic support and a final resolution.

Chords: Em, B^b, B, Em, B^b, B

Instrumentation: Vocal, Other, Guitar I, Guitar II, Bass, Drums

Key Signature: B major

Time Signature: 4/4

Tempo: Andante

Form: Verse

Lyrics: (None provided in the image)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is written in 4/4 time and includes a key signature of one flat (Bb). The guitar part features a complex melody with many accidentals and a key signature change to one sharp (F#) in the final measure. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The drums play a simple, rhythmic pattern. The vocal part consists of a single line of notes, likely representing the lyrics "Hello, hello, good morning to you." The score is divided into four measures, with a double bar line at the end of the fourth measure.

Am F Dm G Am F Dm G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

172

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am F Dm G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em B^b B Em B^b B Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal $\text{B C B C B C B F\#m D B}$

Other

Guitar I

Guitar II

Bass

Drums

Coda

Vocal $\text{A D B Em F\#m G B A}$

Other

Guitar I

Guitar II

Bass

Drums

Will we sur-vive? _____

Vocal $\text{A Em F\#m G B A D B Em F\#m G B A}$

Other

Guitar I

Guitar II

Bass

Drums

This ques-tion haunts__my mind_____

Will we sur-vive__this night? _____

THE ART OF SHREDDING

ジ・アート・オブ・シュレディング

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

ベースとドラムによるノリの良い8ビート・パターンからこの曲は始まっている。[A]の5小節目からギターもスタートしているわけだが、ここで弾かれている音は何とも不思議なサウンドだ。ベースがEの音を弾いているのにギターは、E^bとB^bの音を鳴らしているのだ。ここは一種の効果音をギターは弾いていると考えた方が良さそう。[A]の8、12小節目で弾かれているアーミングによるフレーズも面白い。ここは1弦の1fあるいは2fなどで、非常に高音のハーモニクスを鳴らし、それをアーム・ダウンさせているものだ。これも効果音の一種なので、音程などは気にせずに、思い切ったプレイをすると良いだろう。[B]のギター・リフはどの音も非常に力強いピッキングで弾かれているようだ。[C]のリフは右手で弦をミュートしながら弾いている。これはあまり極端に弦をミュートせずに、ほんの少し音がスタッカートするくらいでいいだろう。

[D]からテンポがチェンジしているので気を付けてもらいたい。ここから少しアップ・テンポになっているのだ。ベースやドラムは、ギターのリズムに合わせるようにすると良いだろう。ドラムはバス・ドラムのリズムでかなり細かいところがあるのでダブル・ペダルを使ってプレイしよう。[L]からまたテンポが変わっている。ここからは、少しスロー・テンポでのプレイだ。このテンポ・チェンジのタイミングを、しっかりと合わせることがポイントとなるだろう。[M]からは再びアップ・テンポとなり、ギター・ソロがプレイされている。このギターにはディレイが少しかけられており、2本のギターをオーバー・ダビングしたような、立体感のあるサウンドとなっている。また、このソロでは、アーミングのテクニックも多用されている。アームは思いきり派手に使った方が良さそう。

Tempo - I

Score for "The Art of Shredding" (Tempo - I). The score is written for Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B^b), and the time signature is common time (C). The score is divided into measures by bar lines. The first measure is marked with a box containing 'A' and 'E'. The Drums part includes a 3/4 time signature change in the second measure. The Bass part includes a 3/4 time signature change in the second measure. The Guitar I and II parts include a 3/4 time signature change in the second measure. The Vocal part includes a 3/4 time signature change in the second measure.

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E

Vocal

Guitar I

Guitar II

Bass

Drums

Harm. & Arm.

Harm. & Arm.

177

E

Vocal

Guitar I

Guitar II

Bass

Drums

Harm. & Arm.

Harm. & Arm.

178

Chord progression: B E F# E F# E

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: E F# E F# E

Vocal

Guitar I

Guitar II

Bass

Drums

C B

Vocal

Guitar I

Guitar II

Bass

Drums

179

F#

Vocal

Guitar I

Guitar II

Bass

Drums

B

Vocal

Guitar I

Guitar II

Bass

Drums

180

C#

Vocal

Guitar I

Guitar II

Bass

Drums

Tempo - II

D E

Vocal

Guitar I

Guitar II

Bass

Drums

181

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

E

Woh

Guitar I

Guitar II

Bass

Drums

182

Vocal

E B C B^b G

Guitar I

Guitar II

Bass

Drums

① (with Repeat)

Vocal

E F# G#

U - ni - ty is a ra - re thing Blind eyes of so - ci - ety bring
 Born free times when so - si - ety to be Po - wer less to change the world
 Now in of needs (us) This is where the sin begins
 Born of this world Which is a living hell

Guitar I

Guitar II

Bass

Drums

183

Vocal

E ① 1.3. B B^b B

The ca - te - go - ry of mino - ri - ty Now what are we sup - posed to be?
 With our lives in the hands of mad - man to free us
 We're aware they're go - ing to free us
 But we'll be clos - er to hea - ven Rage from our hearts with in

Guitar I

Guitar II

Bass

Drums

2.
B^b B B^b G E

Vocal

Yah_____

Guitar I

Guitar II

Bass

Drums

184

E C B^b A A^b E

Vocal

Guitar I

Guitar II

Bass

Drums

E C B^b A A^b B

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ①

Ⓢ Coda ①

B^b B B^b E

Vocal

Guitar I

Guitar II

Bass

Drums

So now, this is the art—

Vocal

E C B^b A A^b E

To sh - red its on - ly e - mo -

Guitar I

Guitar II

Bass

Drums

186

Vocal

E C B^b A A^b E

tion This is the art

Guitar I

Guitar II

Bass

Drums

E C B^b A A^b E

To sh - red its on - ly e - mo - tion

C B^b A A^b to ②

Guitar I

Guitar II

Bass

Drums

① E

②

Guitar I

Guitar II

Bass

Drums

E

Vocal

Guitar I

Guitar II

Bass

Drums

188

Vocal

Guitar I

Guitar II

Bass

Drums

E D# E D# E D# E D# E D# D

Vocal

Guitar I

Guitar II

Bass

Drums

189

K E D# E D# E D#

Vocal

Guitar I

Guitar II

Bass

Drums

E D[#] E D[#] E D[#] D E D[#] E D[#] E D[#] E D[#] E D[#] E D[#]

Vocal

Guitar I

Guitar II

Bass

Drums

190

Tempo - III

D[#] D L B^b A B^b A B^b E B^b A B^b A B^b F

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

F E F E F G 1. F# F 2. G F# F

Guitar I

Guitar II

Bass

Drums

Tempo-II

Vocal

A^b G# F# G#

Ah

Guitar I

Guitar II

Bass

Drums

G# E F# G# F# G# E F#

Vocal

Guitar I

Guitar II

Bass

Drums

192

G# F# F E E^b D C

Vocal

Guitar I

Guitar II

Bass

Drums

N C
 A
C

Vocal

Guitar I

Guitar II

Bass

Drums

193

C
A
C

Vocal

Guitar I

Guitar II

Bass

Drums

C A D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 194: Chords C, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Measure 195: Chords C, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Measure 196: Chords C, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Measure 197: Chords C, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

D E F G A D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 198: Chords D, E, F, G, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Measure 199: Chords D, E, F, G, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Measure 200: Chords D, E, F, G, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Measure 201: Chords D, E, F, G, A, D. Guitar I and II play eighth-note patterns. Bass plays eighth notes. Drums play a simple pattern.

Vocal

D E F G A D

Guitar I

Guitar II

Bass

Drums

8 va

195

Vocal

D E F G A D

Guitar I

Guitar II

Bass

Drums

Harm

Chord progression: D E F G B C D D[#]

Vocal

Guitar I

Guitar II (Arm.)

Bass

Drums

196

Chord progression: P E

Vocal

Guitar I

Guitar II

Bass

Drums

So

D.S. ②

♣Coda②
E

Vocal

Guitar I

Guitar II

Bass

Drums

The first system of the Coda section. The Vocal part has a long note on E. Guitar I and Bass have a melodic line with a double bar line. Guitar II and Drums are silent.

197

Vocal

Guitar I

Guitar II

Bass

Drums

Right!

The second system of the Coda section. The Vocal part has a long note on E. Guitar I and Bass have a melodic line with a double bar line. Guitar II and Drums are silent.

PANTERA

COWBOYS FROM HELL

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